

SECTION IV. N° 2

CHARLES HALLE'S  
PRACTICAL  
Pianoforte School.

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FOUR  
CHARACTERISTIC PIECES

from Op. 124.

BY

R. SCHUMANN.



PRICE 5/-

ENT. STA. HALL.

FORSYTH BROTHERS,  
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*Cross Street and South King Street, Manchester.*

# P R E F A C E.

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A few remarks will suffice to explain the object of this Publication and its distinguishing features.

“THE PRACTICAL PIANOFORTE SCHOOL” will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer’s intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

*Two Metronome marks* will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this “Practical Pianoforte School” may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

# DAILY EXERCISES.

1

Each repeat to be played six times without stopping.

M. M. ( $\text{♩} = 72$ ) ( $\text{♩} = 100$ )

The musical score consists of ten staves of piano music. The first staff begins in common time with a key signature of one flat. It features two measures of eighth-note patterns, followed by a repeat sign, and then two more measures of similar patterns. The subsequent nine staves continue this pattern in common time with a key signature of one flat. Each of these nine staves contains four measures of eighth-note patterns. Fingerings such as 1, 2, 3, 4, + are placed above the notes to indicate specific fingerings. The music concludes with two staves in common time and a key signature of one sharp, showing two measures of eighth-note patterns.

## SCHERZINO.

In F major.

M. M. ( $\text{d} = 84$ ) ( $\text{d} = 108$ )

R. SCHUMANN.

Vivo.

1. *f*

2. *(sf)*

3. *p*

4. *p*

5. *p*

6. *p*

7. *p*

8. *p*

9. *p*

10. *p*

11. *p*

12. *p*

13. *p*

14. *p*

15. *p*

16. *p*

17. *p*

18. *p*

19. *p*

20. *p*

21. *p*

22. *p*

23. *p*

24. *p*

25. *p*

26. *p*

27. *p*

28. *p*

29. *p*

30. *p*

31. *p*

32. *p*

33. *p*

34. *p*

35. *p*

36. *p*

37. *p*

38. *p*

39. *p*

40. *p*

41. *p*

42. *p*

43. *p*

44. *p*

45. *p*

46. *p*

47. *p*

48. *p*

49. *p*

50. *p*

51. *p*

52. *p*

53. *p*

54. *p*

55. *p*

56. *p*

57. *p*

58. *p*

59. *p*

60. *p*

61. *p*

62. *p*

63. *p*

64. *p*

65. *p*

66. *p*

67. *p*

68. *p*

69. *p*

70. *p*

71. *p*

72. *p*

73. *p*

74. *p*

75. *p*

76. *p*

77. *p*

78. *p*

79. *p*

80. *p*

81. *p*

82. *p*

83. *p*

84. *p*

85. *p*

86. *p*

87. *p*

88. *p*

89. *p*

90. *p*

91. *p*

92. *p*

93. *p*

94. *p*

95. *p*

96. *p*

97. *p*

98. *p*

99. *p*

100. *p*

101. *p*

102. *p*

103. *p*

104. *p*

105. *p*

106. *p*

107. *p*

108. *p*

109. *p*

110. *p*

111. *p*

112. *p*

113. *p*

114. *p*

115. *p*

116. *p*

117. *p*

118. *p*

119. *p*

120. *p*

121. *p*

122. *p*

123. *p*

124. *p*

125. *p*

126. *p*

127. *p*

128. *p*

129. *p*

130. *p*

131. *p*

132. *p*

133. *p*

134. *p*

135. *p*

136. *p*

137. *p*

138. *p*

139. *p*

140. *p*

141. *p*

142. *p*

143. *p*

144. *p*

145. *p*

146. *p*

147. *p*

148. *p*

149. *p*

150. *p*

151. *p*

152. *p*

153. *p*

154. *p*

155. *p*

156. *p*

157. *p*

158. *p*

159. *p*

160. *p*

161. *p*

162. *p*

163. *p*

164. *p*

165. *p*

166. *p*

167. *p*

168. *p*

169. *p*

170. *p*

171. *p*

172. *p*

173. *p*

174. *p*

175. *p*

176. *p*

177. *p*

178. *p*

179. *p*

180. *p*

181. *p*

182. *p*

183. *p*

184. *p*

185. *p*

186. *p*

187. *p*

188. *p*

189. *p*

190. *p*

191. *p*

192. *p*

193. *p*

194. *p*

195. *p*

196. *p*

197. *p*

198. *p*

199. *p*

200. *p*

201. *p*

202. *p*

203. *p*

204. *p*

205. *p*

206. *p*

207. *p*

208. *p*

209. *p*

210. *p*

211. *p*

212. *p*

213. *p*

214. *p*

215. *p*

216. *p*

217. *p*

218. *p*

219. *p*

220. *p*

221. *p*

222. *p*

223. *p*

224. *p*

225. *p*

226. *p*

227. *p*

228. *p*

229. *p*

230. *p*

231. *p*

232. *p*

233. *p*

234. *p*

235. *p*

236. *p*

237. *p*

238. *p*

239. *p*

240. *p*

241. *p*

242. *p*

243. *p*

244. *p*

245. *p*

246. *p*

247. *p*

248. *p*

249. *p*

250. *p*

251. *p*

252. *p*

253. *p*

254. *p*

255. *p*

256. *p*

257. *p*

258. *p*

259. *p*

260. *p*

261. *p*

262. *p*

263. *p*

264. *p*

265. *p*

266. *p*

267. *p*

268. *p*

269. *p*

270. *p*

271. *p*

272. *p*

273. *p*

274. *p*

275. *p*

276. *p*

277. *p*

278. *p*

279. *p*

280. *p*

281. *p*

282. *p*

283. *p*

284. *p*

285. *p*

286. *p*

287. *p*

288. *p*

289. *p*

290. *p*

291. *p*

292. *p*

293. *p*

294. *p*

295. *p*

296. *p*

297. *p*

298. *p*

299. *p*

300. *p*

301. *p*

302. *p*

303. *p*

304. *p*

305. *p*

306. *p*

307. *p*

308. *p*

309. *p*

310. *p*

311. *p*

312. *p*

313. *p*

314. *p*

315. *p*

316. *p*

317. *p*

318. *p*

319. *p*

320. *p*

321. *p*

322. *p*

323. *p*

324. *p*

325. *p*

326. *p*

327. *p*

328. *p*

329. *p*

330. *p*

331. *p*

332. *p*

333. *p*

334. *p*

335. *p*

336. *p*

337. *p*

338. *p*

339. *p*

340. *p*

341. *p*

342. *p*

343. *p*

344. *p*

345. *p*

346. *p*

347. *p*

348. *p*

349. *p*

350. *p*

351. *p*

352. *p*

353. *p*

354. *p*

355. *p*

356. *p*

357. *p*

358. *p*

359. *p*

360. *p*

361. *p*

362. *p*

363. *p*

364. *p*

365. *p*

366. *p*

367. *p*

368. *p*

369. *p*

370. *p*

371. *p*

372. *p*

373. *p*

374. *p*

375. *p*

376. *p*

377. *p*

378. *p*

379. *p*

380. *p*

381. *p*

382. *p*

383. *p*

384. *p*

385. *p*

386. *p*

387. *p*

388. *p*

389. *p*

390. *p*

391. *p*

392. *p*

393. *p*

394. *p*

395. *p*

396. *p*

397. *p*

398. *p*

399. *p*

400. *p*

401. *p*

402. *p*

403. *p*

404. *p*

405. *p*

406. *p*

407. *p*

408. *p*

409. *p*

410. *p*

411. *p*

412. *p*

413. *p*

414. *p*

415. *p*

416. *p*

417. *p*

418. *p*

419. *p*

420. *p*

421. *p*

422. *p*

423. *p*

424. *p*

425. *p*

426. *p*

427. *p*

428. *p*

429. *p*

430. *p*

431. *p*

432. *p*

433. *p*

434. *p*

435. *p*

436. *p*

437. *p*

438. *p*

439. *p*

440. *p*

441. *p*

442. *p*

443. *p*

444. *p*

445. *p*

446. *p*

447. *p*

448. *p*

449. *p*

450. *p*

451. *p*

452. *p*

453. *p*

454. *p*

455. *p*

456. *p*

457. *p*

458. *p*

459. *p*

460. *p*

461. *p*

462. *p*

463. *p*

464. *p*

465. *p*

466. *p*

467. *p*

468. *p*

469. *p*

470. *p*

471. *p*

472. *p*

473. *p*

474. *p*

475. *p*

476. *p*

477. *p*

478. *p*

479. *p*

480. *p*

481. *p*

482. *p*

483. *p*

484. *p*

485. *p*

486. *p*

487. *p*

488. *p*

489. *p*

490. *p*

491. *p*

492. *p*

493. *p*

494. *p*

495. *p*

496. *p*

497. *p*

498. *p*

499. *p*

500. *p*

501. *p*

502. *p*

503. *p*

504. *p*

505. *p*

506. *p*

507. *p*

508. *p*

509. *p*

510. *p*

511. *p*

512. *p*

513. *p*

514. *p*

515. *p*

516. *p*

517. *p*

518. *p*

519. *p*

520. *p*

521. *p*

522. *p*

523. *p*

524. *p*

525. *p*

526. *p*

527. *p*

528. *p*

529. *p*

530. *p*

531. *p*

532. *p*

533. *p*

534. *p*

535. *p*

536. *p*

537. *p*

538. *p*

539. *p*

540. *p*

541. *p*

542. *p*

543. *p*

544. *p*

545. *p*

546. *p*

547. *p*

548. *p</i*

Musical score page 3, measures 1-4. Treble and bass staves are shown. The treble staff has four measures with eighth-note patterns. The bass staff has two measures with eighth-note patterns. Measure 4 ends with a fermata.

Musical score page 3, measures 5-8. Treble and bass staves are shown. The treble staff has four measures with eighth-note patterns. The bass staff has two measures with eighth-note patterns. Measures 5-6 have parentheses below them.

Musical score page 3, measures 9-12. Treble and bass staves are shown. The treble staff has four measures with eighth-note patterns. The bass staff has two measures with eighth-note patterns. Measure 12 is dynamic *f* and *cres.*

Musical score page 3, measures 13-16. Treble and bass staves are shown. The treble staff has four measures with eighth-note patterns. The bass staff has two measures with eighth-note patterns.

Musical score page 3, measures 17-20. Treble and bass staves are shown. The treble staff has four measures with eighth-note patterns. The bass staff has two measures with eighth-note patterns.

## THE ELF.

In A flat major.

M. M. ( $\text{♩} = 144$ ) ( $\text{♩} = 200$ )

Il più presto possibile.

II.

*simile*

## MESSAGE.

In E major.

M. M. ( $\text{♩} = 100$ ) ( $\text{♩} = 126$ )

Con delicatezza.

III.

Musical score for 'MESSAGE.' in E major, featuring four staves of piano music. The score includes dynamic markings like *p*, *mf*, and *(dim.)*, performance instructions like *ritard.*, and various note heads with numbers and symbols. The music is divided into sections labeled 1. and 2.

*a Tempo.*

*(mf)*

*(dim.)*

*ritard*

*a tempo*

*(mf)*

*(dim.)*

## PHANTASIES

in A major.

Leggiero, grazioso. M. M. ( $\text{♩} = 112$ ) ( $\text{♩} = 144.$ )

IV.

*a tempo*

*ritard.*

*sf*

*mf*

*p*

*fp*

*sf*

*p*

*fp*

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and consists of eighth and sixteenth note patterns. Various dynamics and performance instructions are included:

- Staff 1: Measures 1-4. Dynamics: *sfp*, *sf*. Fingerings: 4+3, 1+3, 3+4, +*sfp*, 2+3, 1+2, 3+1, 2+3, 1+2, 3+1.
- Staff 2: Measures 5-8. Dynamics: *(=) sfp*, *p*, *sf*. Fingerings: 4+2, 1+4, 2+1, 4+3, 1+4, 2+1, 3+2, 2+3, 1+2, 3+2, 1+2, 3+2.
- Staff 3: Measures 9-12. Dynamics: *ritard.*, *a tempo*. Fingerings: 3+2, 1+4, 2+3, 1+2, 3+1, 2+3, 1+2, 3+1, 2+3, 1+2, 3+1, 2+3, 1+2.
- Staff 4: Measures 13-16. Dynamics: *sf*. Fingerings: 4+2, 1+4, 2+1, 4+3, 1+4, 2+1, 3+2, 2+3, 1+2, 3+1, 2+3, 1+2, 3+1.
- Staff 5: Measures 17-20. Dynamics: *(mf)*, *sf*. Fingerings: 4+2, 1+4, 2+1, 4+3, 1+4, 2+1, 3+2, 2+3, 1+2, 3+1, 2+3, 1+2, 3+1.

The image shows a page of sheet music for a piece titled "SECTION IV N°2". The music is divided into six staves, each representing a different part of the ensemble. The notation is highly detailed, with many small vertical strokes and horizontal dashes indicating specific fingerings and attacks. Various dynamic markings are placed throughout the score, including "fp", "sf", "p", "ritard.", and "(poco rit.)". The tempo is marked as "a tempo" in one section. Fingerings are indicated by numbers above or below the notes, such as "3+", "4+", "1", "2", "3", "4", "1+", "2+", "3+", "4+", etc. The music includes several grace note patterns and sustained notes. The overall style is complex and technical, typical of advanced classical or jazz piano music.